

THEATRES AND DIORAMAS.

We had intended noticing now the scenery which *Burford* has produced in various quarters, but are forced to postpone the intention for a week: some of it is especially good. At the *Royal Italian Opera House*, Covent-garden, we witnessed the other night, when listening to *Messanillo*, that such scenery as we now often have cannot be preserved. The opening scene for this opera is a fine picture. *Fidelio* is announced here, and will afford us something new to admire.

At *Burford's Panorama*, Leicester-square, there are two new views, the Falls of Niagara, and the City of Jerusalem, both beautifully painted and full of interest. The Niagara Falls are beyond representation, but certainly what Mr. Burford has now given the public affords a better idea of their effect than anything before done. The View of Jerusalem has a fine atmosphere and sky.

To the Diorama of the *Overland Route to India* some very interesting views of the Taj Mahal, erected as the tomb of Mum Taza Zamanie, on the river Jumna, have been added. The views show both the interior and the exterior of this wonder of the barbaric world.

The beautiful Diorama of *The Holy Land*, removed from the Gallery in Pall-mall because of the coming Water Colour Exhibition there, is now at the Egyptian Hall, Piccadilly.

Mr. Marshall's moving Diorama, *The Tour through Europe*, has also been removed from its first locality, and is now in the large hall in Leicester-square, known as the Linwood Gallery.

COPENHAGEN.

THE new route to the north of Europe, by *Loozestof*, appears to be giving great satisfaction, and already a stir in trade has been excited abroad as well as at home by the rapid communication with London thus created. Various tourists have been giving accounts in the newspapers of what they have seen during recent trips from *Loozestof*, and from these we glean a few particulars.

Copenhagen, it seems, does not (now) justify Murray's description of it, for a more stately city can scarcely be imagined. The streets, wide and long, filled with spacious and lofty houses of unspotted whiteness, and built with great regularity, remind one somewhat of Bath, but that the ground is level; many of them all but equal, in breadth, to the Irishman's test of street architecture—Sackville-street, Dublin. But large squares break up their continuous lines, and the eye rests on statues, palaces, and buildings devoted to the arts, to amusement, to justice, or to the purposes of religion in every quarter of the city. Copenhagen is but a creation of the last century, and, after a little time spent there, a large portion of it gives the idea that it was built, all of a sudden, by some Danish Grissell and Peto, according to contract. Surrounded by a deep foss, by ramparts and intrenchments, defended by formidable forts and batteries, filled with the halls of kings, with churches, museums, and castles, it combines the appearance of a new cut made by the Royal Commissioners through some old London rookery with the air of an old feudal town. The paving is of the style which may be called Titanic, and was never intended for any foot garb less defensive than a *sabot* or a *caliga*. The drainage is superficial. As to the lights, they are widely apart, and as yet gas is not used. In the Theatre Royal, as well as other Danish theatres, the light during the performance is almost confined to the stage, the audience being left in comparative darkness. Experiments in this country of a similar kind were some years since, described in our columns. The greatest feature in the public amusements are the museums and collections, on certain days accessible gratuitously. The Thorwaldsen Museum deserves especial notice: it contains about three hundred of this great native sculptor's works, which are exhibited in a building attached to the Charlottenborg Palace. The edifice forms a parallelogram, having a spacious courtyard in the midst of it, in the centre of which is a museum to

the memory of the immortal artist. At one end of the building is the Hall of Christ, which contains casts of all the statues erected by Thorwaldsen, in the *Frue Kirk*, and here the statue of Christ can be best contemplated. There are many other museums, as the collection of Northern Antiquities, the Royal Museum of Natural History, and various others, together with several galleries of paintings, all open to the public. The churches contain many interesting objects, more particularly *Vom Frue Kirke*, which is enriched with several of the finest works of Thorwaldsen.

One of the ideas of Copenhagen is the marble church, commenced many years since, but from the enormous expense attending its erection, and the empty condition of the coffers of the Danish treasury, all intention of its completion has been abandoned, and at the present day the marble is being gradually removed and sold, so that in a few years no remains of it will be visible.

COCKERMOUTH CHURCH.

SOME very odd proceedings have been taking place at Cocker-mouth, with reference to the designs for rebuilding the parish church. After the destruction of the old church by fire in November last, 3,000*l.* were almost at once subscribed for the rebuilding, and 2,000*l.* more were realized from the insurance against fire. A competition was then called for, and some thirty-seven designs were given in, out of which six were selected, and Mr. Atkinson, of York, as referee, accorded the first premium (50*l.*) to Mr. Hay, of Liverpool, and the second (25*l.*) to Messrs. Cole and Co. Subsequently, although a written agreement had been entered into with Mr. Hay, his design was rejected. The next best, however, was not then reverted to. A new design was ordered from Mr. Joseph Clarke, of London, and adopted by the committee, who called a vestry meeting for Friday last, at which both Mr. Hay and Mr. Clarke were present, and addressed the meeting in favour of their respective designs. Some curious scenes took place, and the lie was bandied about and retracted rather freely. After a three hours' stormy discussion, the meeting rejected Mr. Clarke's design by a large majority (mostly of "dirty hands," according to a *Carlisle paper*), and resolved, "That the church be re-erected upon the old site, and upon the same plan as the former one, and with the tower at the west end thereof."

It is believed that the subscribers of the money, as a body, will not homologate this resolution, so far as they are concerned, and that a rate will be called for, which the majority itself is unwilling to pay.

CHURCH OF ST. MARY THE VIRGIN, LITTLE GOMERSAL, NEAR LEEDS.

THIS church, which was consecrated by the Lord Bishop of Ripon on Tuesday, the 25th ult., is in the flowing Decorated Style, from the design of Mr. J. Dobson, architect, of Leeds. The plan of the church consists of a nave with aisles, tower at the west end of north aisle, chancel with sacristy or vestry at the north side abutting upon the north aisle; and a south entrance porch placed in the second bay from the west. The nave consists of five bays: the aisles are separated from the nave by equilateral arches of two orders, resting upon moulded capitals and octagonal piers. The chancel arch has moulded piers and capitals, having carved on them, on the north side, emblems of the passion; and on the south side, angels carrying musical instruments. The north-west pier of the nave is constructive, and differs from the rest, being designed to carry a portion of the tower. The roof of the nave consists of curved braces, which rest upon carved corbels, and support a collar beam, with curved braces above: the intermediate bindings consist of framed collars and curved braces, which rest upon hammer-pieces level with the wall-plate. The roof of the chancel is formed by framed principals with angle ties, resting upon the walls, and small hammer-beams below.

The woodwork is of deal, and stained:

the pulpit and reading-desk are of oak, richly carved: the font and *recedo* are of *Corn stone*, and executed by Mr. Mawer, of Leeds. The west window of nave is filled in with stained glass, the gift of the artisans, teachers, and scholars of this church; and the south-east window of the chancel is filled with the same material, the gift of the architect. The east window is to be filled in with stained glass, by Mr. Wailes. The church is lighted by two *coronae*, embellished in gold and colours. The *recedo* contains five compartments, within which will be embellished tables of commandments, &c. The dimensions of the church are as follow:—tower, 18 ft. square, height, 73 ft. 10 in.; nave 63 ft. in length, breadth, 21 ft.; aisles, length, 63 ft., breadth, 12 ft.; chancel, length, 30 ft., breadth, 19 ft. The church provides accommodation for 466 persons, principally free; and the total cost, including land, &c., was, according to our informant, about 2,150*l.*

DRAINAGE PLANS FOR LONDON.

PRAY call attention to the subject of the drainage of London, and the claim of the competitors for consideration and reward, where due.

I was one of those who, on the faith of some tangible acknowledgment being awarded to the successful competitors, devoted some weeks to the development of what I deemed—and what has been proved to be—a practicable design, and I did this at a sacrifice of time which my professional duties could hardly spare. What has been my reward? The commissioners paid me the compliment of placing me high on the list of competitors worthy attention. And now I find the received plan for the Northern Drainage so similar to mine in principle and design, that I am surprised at the similarity: it is so easy to imitate an idea, and to found a design upon the cursory observation of the suggestions of others; and as it is stated that Mr. F. Forster never troubled himself to look at the 100 proposals the Court had sought, and that therefore any similarity is an accidental coincidence, I cannot help urging you to give your "heart and voice" to revert to unjust a principle as is to be implied from this statement. It is probable that there are other designs even more like Mr. Forster's than mine, and I think, after all the trouble and expense incurred by competitors, those which assimilate nearest to the adopted plan in main objects and points, should be substantially rewarded or signalled.

A SURVEYOR.

ART IN MUNICH.

Scripture.—The Royal Library has been enriched by two statues of life size, which have been placed at the upper entrance, opposite the large staircase. The first is Albrecht V. of Bavaria, who founded this book-collection; on the whole, a patron of art and science. He is represented in armour undress, as we may say so, the bare head looking upwards, his right hand placed under the chin as if merged in thought. The second statue is that of King Ludwig, holding in his right the plan of the building, whose founder he is. Both are works of the late Schwanthaler, and exhibit his usual force and freedom of execution.

The specimens of *Porcelain*—sent from the royal manufactory to London comprise vases and *poesies* of Greek, Roman, and modern shapes, after designs of Neureuther. Amongst them is a very ornamented *poesie*, with views of Hoheneschwangen, plates with Roman scenery, and others with paintings from Kaulbach's *Reinecke Fuchs*. Besides the originality of form and the fine paintings, some new sorts of material have been called into aid; as, for instance, the so-called *Kapell-masse* (Parian china), of which some of the statues have been formed: it offers by its utter indestructibility a very appropriate substance for architectural ornaments. The use of platinum also, as well as the particular colouring of the biscuit mass, will attract notice.

Picture by Hess.—The "Last Supper," in